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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Exhibitors on tour should note the addresses.

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Kinematograph & Lantern Weekly

May 21, 1908.

Revelations of Muybridge

When, at the Franklin Institute of America, Mr. Muybridge first showed some of his photographs of a trotting horse, the curious attitudes of that animal, when considered phase by phase, gave rise to much controversy. Some artists denied that the animal in question could ever assume such attitudes, for some of the isolated pictures appeared not only ridiculous but also, in their opinion, impossible. The solution of such apparently conflicting conclusions has since been discovered in the physiological circumstances of our mode of ocular perception. Thus, the separate pictures taken by the kinematograph are to be looked upon as links to a perfect chain—as notes to a tune in music—or as tints to a solar ray. Any one of such items fails to reveal the nature of the grand total. The single link has no power in itself to communicate power—the one note has in itself no harmony—and the coloured tint but hints at the grandeur of the sun.

Value of Kinematographic Analysis.

But whilst a kinematograph subject is to be considered as a whole for popular amusement and instruction; its power of analysis by contemplation of detached phases, is of more value than the average person is likely to think. Professor Marey of France, whose name will ever be associated with the analysis of motion, found chronophotography of the utmost utility in gaining data for the progress of his work. If Marey found such means, with all its limitations, so useful, how much more so should the modern scientist find the perfected kinematograph. As far as we are at present able to detect, the position of affairs is thus.—Up to the present, the extended use of the kinematograph has been realised chiefly by mechanics and caterers for popular amusement, while the more serious

PATHÉ FILMS

Unequalled throughout the World.

Inauguration of the Franco British Exhibition by H.R.H. the Prince of Wales accompanied by H.R.H. the Princess of Wales.

This film depicts the procession to the Court of Honour, the opening of the Stadium, the games in the Stadium.

626 ft. The Subject £10 8 8

A Disastrous Oversight.

Mr. and Mrs. Stars and their son are calling on dear friends of theirs, and all at once, in the midst of an interesting conversation Mrs. Stars remembers that she has left the tap on in her bath-room. She hurries home, with her husband and son following in her wake, and they are prepared for the worst when they see issuing from the window a stream of water which reminds them of the Niagara Falls. When the Stars family and their neighbours enter their flat, they find everything afloat: clothes, pieces of furniture, &c. They swim to the tap to turn it off, and then begins the rescue of the pieces of wreckage, which will live long in the memories of all present.

Code Word "Diorama." 330 ft. The Subject £5 10 0

In Russia—Sebastopol & the Fleet in the Black Sea.

Admiral Viren is reviewing the fleet, and delivering a speech to the sailors. The men-of-war and torpedo-boats leave the roads. In the torpedo-boats the crew are making ready for launching the torpedo, a small long staff about 10 feet long, which can reduce to naught the largest men-of-war.

Code Word "Doigt." 428 ft. The Subject £7 2 8

The Workman's Revenge.

Code Word "Deuil." 595 ft. The Subject £9 18 4
Toning 16/-

A Quiet Inn.

Code Word "Detente." 460 ft. The Subject £7 13 4. Toning 16/-

The Unseizable Pickpocket.

This expert pickpocket has just snatched a wrist bag off a lady's arm, and two policemen are chasing him, every time they think they have caught him, he disappears, or at least changes into weird things, such as a scare crow, or a watering hose which creeps up the drains of the houses, so much so that anybody put to the test would feel as miserable as the two representatives of the law. This film ranges amongst the best comics.

Code Word "Devise." 445 ft. The Subject £7 8 4

The Brigands of Calabria.

The postilion is cracking his whip and the bells tinkle merrily. In the twilight the coach runs between two high mountains. At a turning brigands assault the coach and take the ladies as their prisoners; but a servant who has escaped gives the alarm, and the highwaymen are surrounded in their haunt and must surrender. These scenes are taken in beautiful surroundings, in keeping with the subject, which is wild, violent and tumultuous.

Code Word "Demiurge." 857 ft. The Subject £14 5 8
Toning £2 0 0

The Magic Dice.

A number of coloured dice seem to drop from the sky into the hands of a magician, who juggles with them and changes them into dainty little figures, which dance and perform all sorts of comical tricks, all very charming.

Code Word "Duperie." 460 ft. The Subject £7 13 4
Colouring £4 16 0.

Pedicure for Love.

Code Word "Devotion." 560 ft. The Subject £9 6 8

An Importunate Husband.

Code Word "Entorse." 428 ft. The Subject £7 2 8

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Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellency in Staging, Steadiness, Colouring, Toning, Durability.

minded individual, the experimental scientist, has for some reason or other failed to recognise the vast possibilities of the instrument. We have for a long time held the opinion, that when the medical profession become fully aware of its limitless, and in many respect, unique powers of demonstration, they will give serious attention to kinematographic methods and the industry in the future will find this class of clientele the backbone of the business.

Its bewildering applications. It matters not to which branch of physical research one might turn one's thoughts, everywhere the field is pregnant with brilliant promises. As an isolated example, think of Ophthalmometry. The human eye offers to the oculist many a complex problem, and the means he has of diagnosing his varied cases, elaborate as they may be, are by no means exhaustive. But the chief point of interest is that the practitioner at the hospital, under whose notice is brought an endless series of cases, each in themselves possessing characteristics that should be permanently recorded, loses such opportunities for the valuable application of Kinematography. As we have already pointed out, analysis constitutes one function of the Kinematograph, and we may now add that analysis by such means should prove fruitful in a special sense. Used in conjunction with the Retinascope, the undulation and changing effects of the eye's most sensitive membrane (the retina) could be registered by the Kinematograph. The varied influences of external things brought to bear upon the eye, and their physical results upon the nerves, might under favourable circumstances be recorded. But principally, we think that causes for certain changes as yet but partially ascertained, would clearly reveal themselves by the application of kinematography. In the more apparent changes of nature, phenomena have already shown themselves when kinematographed which under ordinary circumstances would never have been detected; and if in this comparatively open field such things reveal themselves, how much more may we expect to find, things that are new and informing in the domains of the specialist!

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars -8/3- per annum.

It is the oldest paper in America published in the interest of the Living Picture.

36, E 23rd, Street, New York, U.S.A.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

VOLTAGE AND THE RESISTANCE.

To THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY,"

SIR,—In common with other readers of your valuable journal I have carefully read all the series of "Lessons for Operators," by Mr. Richardson. With your permission I should like to ask the writer for his *proof* that the Resistance has nothing to do with the Voltage. He says the amps flowing leave the Resistance at same Voltage as at the entrance. If this is so why use a Resistance at all? If we could do without it it would simplify Arc lighting all over. And pray what becomes of Ohm's law, which teaches us that one Ohm resistance will give a drop in voltage equal to the number of Amps flowing Then there is the evidence of the Voltmeter; surely this instrument does not always lie. As an ounce of practice is worth a ton of theory let me say I am a maker of Frames which have to stand hard work on theatres and travelling shows. A recent test on 230 voltage showed that with two arcs in series I struck up at 15 amps. the Voltmeter giving a drop of 147 thus leaving 83 volts for the two arcs, which is about right. As R equals E/C it follows I had fourteen and two-thirds Ohm's in the circuit, and that these Ohm's reduced the voltage. If above is right, then Mr. Richardson is wrong and I should like to hear what others have to say on the matter.

Yours etc.,

Lincoln. A. H. VIDLER.

A SUGGESTION TO MANUFACTURERS.

To THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—Through the medium of your valuable paper I wish to suggest to manufacturers of projecting machines an improvement which should in my opinion have been made long ago. I refer to a standard size of pin for reels on all makes of machines. Most hiring firms send films out on reels ready for projection, but it must be a very common experience to find it necessary to change these before the pictures can be put upon the screen. The size made on Gaumont's Chrono appears to be a very good one and all reels could be drilled for the little pin on the take-up without unfitting them for use on other machines. This however is only a personal opinion and any standard that the makers would agree upon would prove a boon to exhibitors, especially those who have to turn the handle for 7000 or 8000 feet per night.

Yours faithfully,

Belfast. SHOWMAN.

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(4th year).

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Ponies all under 13·2 hands, in single, tandem, pairs, coach, etc.

About 400 ft.

OH, THOSE BOYS!

A "BAD BOY" COMIC ON FRESH LINES. Two urchins wreak mischief in every direction, with the aid of a pot of paint stolen from a workman touching up a fence. "For Sale" is painted on the workman's back, a sleeping man in a white suit is decorated with broad arrows, a grotesque face is painted on a sheet hung out to dry, etc., and a good chase finishes the film. Exceptional Quality.

Length 395 ft. Price £9 17s. 6d. (less 33⅓ per cent).

A LITTLE STRANGER

A gentleman in his office is surprised by the appearance of a hamper, which proves to contain a baby. His attempts to get rid of it are futile, and intensely amusing. At last he blows it up with gunpowder, but it descends while he is at tea on the lawn with his wife.

Length 360 ft. Price £9 (less 33⅓ per cent.)

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Topical Pars.

S. P. C. Films.

The Sheffield Photo Co. ask us to state that the Gaumont Co. have been appointed sole agents for the sale of their films. All the latest S.P.C. subjects can be seen at Chrono House and the Co. will be glad to send copies on approval to responsible exhibitors.

"Filma."

The French living picture trade is to be congratulated on the possession of a beautifully produced and eminently instructive trade organ in *Filma*, which is issued monthly from 33, Rue de la Chaussée d'Antin, Paris. *Filma* is in every way a credit to its producers, and admirably reflects the artistic excellence of French living pictures.

Song Slides.

We have received a long list of slides for exhibition during the rendering of various popular songs, from Mr. H. B. Ingram, of New York, with a request to hand it to a firm interested in supplying slides of this nature to artistes or theatres. We shall be pleased to send the list to any firm enclosing a stamped addressed envelope.

The Gaumont Scotch Branch.

We understand that Mr. Gent, who has been in charge of the Rental Dept. of the Gaumont Co in London since it was started, has been appointed manager of the newly opened branch in Scotland, where we have no doubt that the business qualities which made him so successful at headquarters will enable him to establish a thriving connection among the canny Scots showmen.

Films Ltd.

This enterprising Liverpool firm has sent us its hiring list of films and accessories for May, 1908. A glance through the pages of this booklet, which is of a size easily allowing it to be carried in the waistcoat pocket, seems to show that the firm's statement that they stock the pick of all the new subjects is well founded. The titles are given of all the most recent headliners, with length and hiring number so that the hirer may see at a glance if any particular film he desires is in the firm's possession.

Fire at Braintree Fair.

On Saturday night last during a kinematograph performance in a show at the May Fair, Braintree, the canvas on the roof caught alight and some of the audience rushed out. A panic was, however, prevented by the prompt action of one of the showmen, who, picking up a patent extinguisher, quenched the flames almost before it was generally known what had happened, and the performance went on uninterrupted.

The Graphic Cinematograph Co.

This enterprising firm's activities are by no means confined to one class of business. In addition to their work as manufacturers of film subjects, the firm exhibit.—Jeape's Animated Graphic has a deservedly high reputation for a good steady picture—and also hire out films to other exhibitors. Their advt this week draws attention to the last mentioned department, and we have no doubt that there are many among our hiring readers who will be led as a result to investigate the merits of the "Graphic" service.

The "Moving Picture News."

Yet another paper devoted to the moving picture trade has made its appearance in America, where there are already three confined to kinematograph matters and many more which deal with pictures, in addition to other matters. *The Moving Picture News* is edited by Mr. A. H. Saunders, who has had plenty of experience in America with *Views and Films Index* and *Moving Picture World*, and in England with the *Magic Lantern Journal* (the predecessor of the KINEMATOGRAPH WEEKLY) which he edited after the retirement of Mr. Hay-Taylor.

Panic Averted at Warrington.

A panic was prevented last week at the Warrington Hippodrome by the reassuring conduct of the orchestra and the prompt and efficient action of Barnes, the theatre fireman. inematograph views illustrative of Turpin's ride to York were being thrown on the screen during the second "house," when the film caught fire. There was a rush for the exits, but the audience were asked from the circle to remain seated. The safety curtain was lowered, and the orchestra played with vigour, while the fire apparatus was so effectively applied that it was soon possible to resume the performance. Mr. Ralph Kimpton, of the company performing at the neighbouring Royal Court Theatre, went on the stage and complimented Mr. Widdop (the conductor) and his orchestra, also paying a tribute to Barnes, stating that in all his experience he had never seen a theatre fire more promptly and successfully handled. He showed his appreciation by opening a subscription with a sovereign, and a shower of coins followed from all parts of the house.

Franco-British Exhibition.

We are informed that Messrs. Pathé Frères have the sole rights for taking kinematograph pictures in the Stadium during the Franco-British Exhibition.

The New Bioscope Co.

Mr. F. R. Griffiths, of the above company, writes under date May 14th:—I beg to inform you that the Partnership heretofore subsisting between Mr. George William Brown, Mr. Arthur Charles Treadaway and myself, under the style of The New Bioscope Trading Company, was dissolved by mutual consent on the 21st March, 1908, and that all debts due to, and owing by, the said late firm, will be received and paid by me. I also beg to inform you that I am still carrying on the business under the same name.

Williamson & Co.

had proof of the world wide circulation of their films in a curious manner recently. A native of Hove (where the firm's works are situated) writing in the *Hove Gazette*, related an experience which befell him in a small town in North Dakota, U.S.A., some 2,500 miles from New York. He was in a picture show there and witnessed the famous "New Errand Boy" film, and soon recognised from the policeman's uniform and other points, that it had been made in England, but he was much astonished, when another scene was shown, to recognise a landmark of his own native town. It speaks well for the organisation of Williamson and Co. and Chas. E. Dressler and Co., their American agents, that a person should thus be enabled to witness scenes in his native town, so many thousands of miles away.

Play a Dramatic Performance.

Judge Lacombe, in the United States Circuit Court, has handed down a decision in which he declares that moving picture shows come within the copyright law, and that the exhibition of films of scenes from copyrighted plays or books are violations of copyright, in that they are pantomimes, and therefore, theatrical productions. The case was brought before the court on an action for damages and injunction brought by Harper & Brothers, Klaw & Erlanger, and Henry L. Wallace against the Kalem Company, manufacturers of moving picture films and machines, for reproducing certain scenes from "Ben Hur." The publishers own the copyright of Gen. Wallace's book, and Klaw & Erlanger hold the producing rights. Mr. Wallace is the son of the late author. The decision will have a most important effect on the moving picture business all over the world, films of many popular plays being in circulation. Some of those which have already been exhibited are The Merry Widow, Way Down East, The Moonshiner's Daughter, Dr. Jekyl and Mr. Hyde, Monte Cristo. Nellie, the Pretty Typewriter, Kathleen Mavourneen, William Tell, The Shaughraun, and Parsifal.

The Edison Trust.

The film manufacturers operating under the Edison patent license held two important meetings at the Edison Company's headquarters at New York recently. It was decided to simplify the scale under which film subjects are sold by doing away with the perplexing sliding scale. It appears that under the new arrangement purchasers of film will be able to buy at practically the same prices prevailing under the existing schedule, and will be spared the prevaling expenditure of cash. The new regulation will go into effect on June 1, 1908, with the exception of the one that went into effect on March 1, last. The retail price of films is to remain at 12 cents per foot. The standing order price is to be 9 cents per foot, regardless of the number of films ordered. The purchaser who places a standing order for one film will get the same rate as the one who takes a dozen. All customers who faithfully comply with their agreement and keep up to their standing order for three months succeeding June 1, 1908, will be entitled to an additional rebate of ten per cent at the expiration of that period. It was also decided to allow standing orders to be cut down or withdrawn on fourteen days' notice. Heretofore thirty days' notice has been required.

TRADE CARDS.

One Guinea for 52 Insertions.

KINEMATOGRAPH CAMERA MAKERS.

The Gaumont Coy., Chrono House, Sherwood Street and Denman Street, Piccadilly Circus, W.

Pathe Freres, 31-33, Charing Cross Road, W.C.

Beardsley & Son, Importers of Bioscopes and Films, 89, Manchester Street, Christchurch, New Zealand.

Charles Urban Trading Co., Urbanora House, 89-91, Wardour Street, Shaftesbury Avenue, W.C.

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Charles Urban Trading Co., Urbanora House, 89-91, Wardour Street, Shaftesbury Avenue, W.C.

LANTERNISTS.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

Hogg, A. R., Trinity Street, Belfast.

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Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

Alfred West's "Our Navy," Polytechnic, Regent Street W., and 95, Mortimer Street, W,

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

Morris, William V., 34 Grand Parade, Cork.

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Pathe Freres, 31-33, Charing Cross Road, W.C.

The Gaumont Coy., Chrono House, Sherwood Street, and Denman Street, Piccadilly Circus, W.

R. R. Beard, 10 Trafalgar Road, Old Kent Road, S.E.

T. J. Doggett, 65, Turnmill Street, Farringdon Road, London, E.C. Also Metal Workers.

MISCELLANEOUS ADS.

6d. per line (10 words).

Three insertions for price of two.

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OPERATOR wants sit; reliable; would assist in shop if required. Good refs. With own machine or without.—"C. R.," 61 Washington Road, Kingston-on-Thames, Surrey

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TYLER'S Weekly Clearance List of Films. Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road London, S.E.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

SLIDES FOR SALE AND WANTED.

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ANYONE requiring really best Slide Paintings done—refined, rich, sky effects, etc., or *wet plate* Collodion Slides from any sized negatives, films, prints. Send now.—WILKINSON, Artist, 15 Holincside, Sunderland.

MISCELLANEOUS.

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Alleged Nuisance at Picture Show.

ROONEY v WHITE.

This was a case before Mr. Justice Neville, in Chancery Court III, in which an injunction was sought by Messrs. Rooney & Co., brush makers, against Mrs. William Henry White, on the ground that the music and noises from premises leased by her at 28, Bishopsgate Street, were a nuisance. Said premises are fitted up with various automatic instruments and periodical bioscope exhibitions are given, and plaintiffs asserted that the noises made in connection with these entertainments seriously interfered with their business, on the floors above, particular complaint being made of the music given by an automatic piano and of the shuffling of feet on the part of the audiences. Mr. Peterson and Mr. Mackay appeared for the plaintiffs, and for the defendants Mr. Jenkins and Mr. Cozens-Hardy. T. Evans, an employee of the plaintiff firm, stated that from August last up to March, the piano was played almost daily and interfered with his work. He was seated in the office at the back of the first floor, about 60 feet from the street and no sound of traffic reached him there.

Cross examined by Mr. Jenkins, witness said the piano made more noise than any of the other instruments in the saloon. Asked to instance other noisy instruments, he named the Ball Machine, in which by releasing a trigger, one tried to direct a ball into a certain channel and get one's money back. Plaintiff heard the click of the trigger caused in using this instrument clearly, although he could not hear the traffic. This was one of the most annoying instruments after the piano and the ball punching machine.

In reply to Mr. Jenkins, witness said that he was occupying the same office when the Gaumont Co. occupied the floor below, and noticed no noise then. If Gaumont's had a gramophone he was unaware of it. The noises began shortly after the change of tenants. There was no tramping of feet noticeable in Gaumont's time.

At the end of last year, witness thought the piano played about two hours per day, before seven o'clock.

Mr. Jenkins :—Perhaps you will be surprised to hear that from October 15th until February 1st, the piano never played to the extent of four hours in any one week?

The sound of the piano (said the witness) had been considerably fainter during the last few months, since it had been damped by placing felting against the wires.

Herbert Fitton, assistant manager of the plaintift firm, described the sound, which began with the change of tenancy, as a constant rumble, due to the crowds. He also complained of the automatic piano. Another sound was the stamping of feet by which audiences showed their impatience.

Witness was frequently engaged at the office late at night and found the music disconcerting in the midst of an intricate calculation. It had caused errors in his accounts several times. The music was also a nuisance when a customer was being interviewed, and in August or September last, when the appointment of a representative in New Zealand was being discussed, the party had to go away from the premises altogether. On March 19th, the piano was so loud in the middle of the day that he had to tear up three letters.

Cross-examined: The traffic in the street could be heard in the front of the premises, and piano could not be heard in the showroom above the traffic, but at other times the tune could be followed in the showroom. The piano was not so bad since it had been muffled, but it was still easily heard.

James Cowdey, traveller to Christopher James, Ironmonger, who called on plaintiffs on business twice or three times a week, said that the din was so awful that he refused to do business under such conditions, and usually went with a member of the firm to the Great Eastern Hotel, or to a Lyons or A.B.C. teashop.

Cross-examined, witness described the noise as a throbbing one, and spoke to clapping and stamping in addition to the piano. He would describe the piano as louder than the ordinary instrument.

For the defence, William Henry White, husband of the defendant, examined by Mr. Jenkins, spoke to the premises being taken over from Gaumont in November, 1906. The piano was bought in January, 1907, and witness took over the management of the place in March, 1907. The instrument was an ordinary cottage piano, costing 127 guineas complete. It could be played by hand or mechanically, at will.

Counsel was questioning witness with regard to other instruments used, when his Lordship intimated that he thought no case had been made out with regard to any other instrument than the piano.

Continuing, witness said the piano was very rarely played by customers putting in pennies, not more than sixty times a week, but was mainly used to accompany the pictures. In February, 1908, felting was put in the piano to quieten it, and at the same time the skylight in the roof of the projecting room, through which sound also reached the floor above, was covered with felt and matchboarding. The first he heard of the plaintiffs' objection to the piano was on July 4th last, when their solicitor's letter came.

In October, 1907, witness began to take a record of the times the piano played, as a result of a remark made to him by Mr. Rooney that it had been playing at 11 o'clock, and since that time it had been the duty of whoever was at the cash desk to put down the time the piano was started and when it finished.

In Sept. 1907, the soft pedal of the piano was put down by a plug and remained so. The piano was no louder than one played by hand, and the skylight was never opened when the piano was playing. The piano was not played unnecessarily, because the current to run it cost money and the wear and tear of the rolls and instrument had to be taken into account.

Cross examined: He did not know an attempt had been made to secure plaintiffs' consent to his wife's tenancy of the premises and that it had been refused. Before the felt was put in the piano, the skylight was opened between the shows and the people might, if they wished, put pennies in the piano during that time. The reason for the notices requesting that no applause be indulged in was that he wanted the place conducted in a orderly and quite manner. The object of muting the piano was to meet plaintiffs' complaints, although he thought them groundless.

Mrs. W. H. White, examined by Mr. Cozens-Hardy, stated that the takings from the automatic piano seldom amounted to more than two or three shillings per week.

Cross-examined by Mr. Peterson with regard to a visit which she paid to the plaintiffs' office, witness said she could only catch a note of the piano here and there, while upstairs.

Counsel for the defendant called several witnesses to prove that the sound of the piano was not such as to cause inconvenience to any one wishing to work, and a number of these gentlemen were asked to describe the result of a number of experiments recently tried, when they had listened in plaintiffs' office to the piano muffled, and with the felt and matchboarding in the skylight; unmuffled but with the skylight as before, and unmuffled and with the felting removed from the skylight. The general opinion was that it was practically impossible to hear the muffled piano and that at the worst with the piano unmuffled and the skylight clear, the noise was not sufficient to interrupt anyone working.

Mr. Justice Neville found that the piano, as played at the time the writ was issued, did constitute a nuisance to the plaintiffs, but that the defendants had since taken steps to remedy this, and that as plaintiffs had failed on their other claims, the justice of the case would be met by an injunction not to use the piano, other than as now used with felt on, each side to pay their own costs.

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A small electro-magnet is easily made by bending a stout piece of soft iron wire to the required shape, and wrapping it with cotton or silk covered wire in the usual way. Such a magnet mounted in an ordinary slide frame and having its poles closely brought together, may be inserted in the usual slide stage or more conveniently in the detached stage of the open fronted lantern, and projected in shadow or silhouette upon the screen. With this, any of the usual experiments of magnetic attraction and repulsion with the iron filings or small pieces of metal can be readily demonstrated to an audience. The filings used, which should be very fine, are sifted through a muslin bag of two or more thicknesses. The writer has found it convenient to make the battery connections with this and other pieces of apparatus by soldering small pieces of brass rod or screw blanks to the conducting wires and inserting them in small brass screw eyes fixed into the frame of the little instrument and forming its terminals. Such connections are easily made and detached by touch only, in the darkened room. An alternative method, suggested by Mr. Wright, is to provide two parallel rods of brass wire projecting forwards from below the lantern condenser, and connected with the positive battery poles. These act as rails upon which the pieces of apparatus to be projected can rest and slide backwards and forwards, the connection being made by contact with small pieces of metal attached to the under side of the slide frame carrying the instrument. A small piece of brass tube, split lengthwise, would answer for this purpose very well, the concave surface forming a groove fitting upon the rail, or small brass spring hooks may be used instead to embrace it.

A very neat and easily constructed piece of apparatus for showing magnetic experiments, suggested by Mr. Wright, conists of two small solenoids or helical coils of insulated copper wire arranged in a slide frame parallel to each other and placed horizontally. The coils should be fairly open, so as to show the corkscrew-like shape distinctly upon the screen; small iron rods such as knitting needles, inserted in the solenoids, become magnetised and show all the usual properties of magnets while they remain under the influence of the current flowing through the coils, losing the magnetic character when withdrawn. A small horse-shoe of soft iron wire, if substituted for the straight rods becomes an electro magnet. The solenoids must of course be so wound as to cause the current to pass through one of them and return in the opposite direction through the other. Should an electro magnet be too large for the lantern field it is sufficient that the poles be visible upon the screen, since all effective action takes place there.

Numerous chemical and electrical phenomena affecting liquids can be shown in tanks placed in the slide stage or even test tubes, (if flattened the better) similarly supported in the path of the rays from the condenser; or in transparent basins or watch-glasses in the vertical attachment. If chemical reactions are to be shown, weak solutions of the reagents are to be preferred, solid precipitates, however light in color, being opaque and very heavy in appearance. Where changes of colour in transparent fluids are to be shown, however, stronger solutions have been recommended as showing the colours more distinctly and brilliantly.

If the illuminant in the lantern be the electric arc or even an incandescent lamp, its shape may be displayed upon the screen by the aid of the condensers alone, if placed at the proper focal distance from them, and this has been the usual method of projecting the arc. But Mr. Wright has suggested that a more sharply focussed image may be produced if the arc or incandescent lamp be placed in the position of the slide or object and its image projected by the usual objective, a very feeble illumination from the lantern showing a faint image of the apparatus on the screen to be afterwards supplemented by the glowing filament, or the carbon terminals of the arc lamp when the current is switched on to them, and their form and structure displayed.

If a small permanent magnet be made of thin flat steel, it may be mounted between two covering glasses kept apart by slips of wood or cardboard of the same thickness as the steel bar, and bound up as an ordinary lantern slide, but left open above to admit of the fine iron filings or other small objects being introduced; or light particles of steel or iron can be influenced by the magnetic force if brought near the poles outside the glass. A compass needle or a bar magnet placed upon the surface of the condensing lens in the vertical attachment may also be projected upon the screen and its magnetic properties very conveniently displayed.

A very beautiful and effective experiment shown many years since by the late Professor Pepper at the Royal Polytechnic Institution in the course of a lecture on the Suez Canal, then recently under construction across a sandy desert, has been mentioned by Mr. Hepworth, and appears to have been almost forgotten, though well worth repetition and readily shown to an audience. An ordinary hour glass or small sand glass such as is sometimes used in the household to regulate the boiling of eggs, was placed upon the stage of an open-fronted lantern, and its image projected upon the screen, the one used by Professor Pepper having the sides of the glass bulbs somewhat flattened. As the sand flowed from the upper to the lower bulb it of course appeared to fall upwards owing to the image being inverted, and each magnified particle of sand was seen to strike the summit of the conical heap formed by those which had previously fallen, and the effect of the blow was observed to pass from particle to particle, down to the very base of the pile, producing a wave-like movement as it passed, which affected the entire mass, and showed that the pressure due to the force of its fall was transmitted laterally rather than downwards.

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(*To be continued*).

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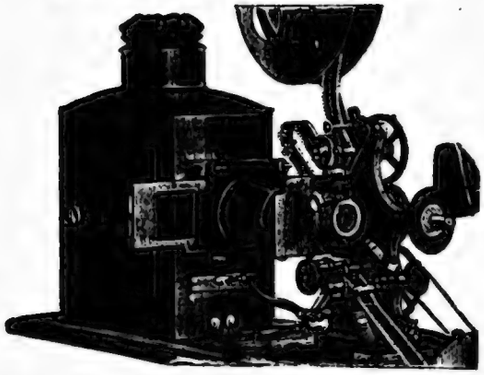

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Review of Latest Productions.

Pathé.

The Unseizable Pickpocket is a typical Pathé trick film. The pickpocket has snatched a bag from a lady's arm and two policemen chase him, but each time they think they have caught him he changes into the most curious things, a scare-crow, a watering hose (which escapes up the drains of the houses) and so on. The changes are very cleverly effected, and we can inagine that the film will prove to be one of the most successful of the week.

The Workman's Revenge is of the dramatic order. The workman hero is dismissed by a foreman who has taken a dislike to him, and cannot obtain another situation. Faced with the alternative of seeing his children die before his face or taking to dishonest courses to sustain them, he conceives the idea of kidnapping the child of his foreman enemy. This he does, and secures a weekly sum of money from the foreman to secure its safety. This scheme proves entirely successful, and the man is enabled to keep his wife and children until he secures another position.

A Disastrous Oversight (comic) illustrates the results which follow from the water tap in the bathroom being left running, by a family which goes to pay a visit to some friends. When they return, it is to find the water pouring from the windows. A humorous scene follows as, under umbrellas, they enter the flat and attempt to rescue their furniture.

An interesting Pathe film is a dramatic, entitled, The Brigands of Calabria. A coach is waylaid by brigands as it proceeds down a mountain road, and the lady passengers are captured. A servant however, succeeds in escaping, and, bringing the police, the robbers surrender. The scenes are taken in appropriate mountain scenery. Other films by Pathe's are Pedicure for Love (comic) In Russia (travel), A Quiet Inn (Trick), The Magic Dice (Trick) and Opening of the Franco-British Exhibition.

Urban-Eclipse.

A notable collection of subjects is this week issued from Urbanora House, two educational numbers calling for special mention. These are Reptiles and Their Greedy Ways, and Rodents and Their Habits. The first opens with a view of a number of frogs, which absorb worms with considerable relish and remarkable speed. Following these we have views of the African clawed Toad, which proves itself a remarkably good swimmer. Views of tortoises follow, and after this comes the most interesting part of the film. We are introduced at close quarters to a Chameleon, which sits on a bough of a tree and shooting out its abnormal tongue (actually longer than its body) secures insects which settle anywhere near it. A humorous scene is also included in which a Chameleon and Lizard, both on the same bough, but going in opposite directions, meet face to face, and with wide open mouths appear to breathe defiance at each other. The film concludes with a picture of a Lizard resenting the teasing attentions of a human hand, by viciously seizing the fingers.

Rodents and Their Habits deals with a species, of whose habits little is known by the average person, owing to the timidity of its various members. A great deal of patience must have been exercised in securing this series, in which the daily life of the most important members of the species is shown. Beginning with a view of mice feeding and at play, the film also illustrates the mole at his burrowing operations, baby white rats at various stages of their existence from the ages of three days up to six weeks, wild rabbits playing in gorse and bracken, a hedgehog enjoying a meal of bread and milk, and the porcupine with its quills outspread. The Japanese Dancing Mice are also seen. These curious animals, without any training, perform the most curious evolutions, whirling round in circles and giving gymnastic displays on a stick held out for the purpose. A curious animal is next illustrated, the Kangaroo Rat of Egypt, which has long hind legs and short fore legs and moves with an action resembling that of the animal from which it takes its name. The conclusion of the film is remarkably effective, a head and shoulders view being given of a dormouse. Both of the subjects we have mentioned are the best evidence which could be desired of the kinematograph's usefulness in education.

The Urban Co. have a charming picture of a Swiss Peasants' Festival, the effect of the various scenes being heightened by the fact that the dresses of the peasants, the various plants they carry, etc., are represented in colour. The opening shows a procession in which youths and girls participate. The girls are dressed in red and green robes and carry sheaves of corn, and carts loaded with grasses are shown in colours in addition to these. Now and again elaborate symbolical cars are seen, and a delightful view is given of the dances which take place when the scene of the fête is reached. Two long rows of girls in yellow aprons dance gracefully and then two ranks of youths take the arena, giving a dance in which the reaping motion is imitated with the scythes they carry. Afterwards the men form up facing one another with their scythes forming an arch and through this the girls trip, each finally taking a partner from among the young men.

A Russian Bear Hunt affords a complete contrast to the film just mentioned. A typical snow clad Russian landscape is seen. The huntsmen set out for the bear's haunts, accompanied by a large number of peasants, whose duty it is to act as beaters and drive the bear towards the guns. The bear duly makes its appearance in the wood, and after a series of shots, is despatched, then carried off, strung on a pole, by a number of sturdy peasants, until the sleigh is reached, when it is put in and carried off for skinning.

There is one strong dramatic number among the Urban-Eclipse films, with the title The Nihilist. It begins as a number of conspirators are entering their secret headquarters (this scene having a good moonlight effect). Inside they are seen plotting, but on once more emerging, a number of soldiers are waiting for them and after a struggle they are captured, taken before a commissioner and put in prison, preparatory

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to banishment to Siberia Among the prisoners is an old man whose daughter has made a decided impression on the heart of the commissioner's son. She uses her influence with the latter to secure her father's release. The old man is apparently grateful, but when he receives further instructions to kill the commissioner, he decides to obey and goes to his office, unaware that he is followed by his daughter, who has been locked in but has broken the door open. He duly gains access to his victim's office and having been left alone with him, draws his revolver and fires. The daughter has however entered and has just time to throw herself between the men, receiving the bullet intended for the commissioner and dying before the eyes of her distraught father.

Williamson.

A film out of the usual rut is The Antiquary. The scene opens in a studio liberally filled with articles of *vertu*. The antiquary is asleep in the midst of his paintings, statuary, and other treasures, and as he doses the figures in two paintings on the wall become imbued with life. A cavalier descends from the one frame, and a lady in 17th century costume from the other; they bow gracefully to each other, dance a few steps, and then take up position again, but with the lady in the gentleman's frame, and vice versa. The antiquary wakes, and is dumbfounded on noticing the difference. Two customers coming in he seizes the opportunity of selling them the weird pictures. A little later he leaves the room, and the figures once more descend, this time walking out of the room and house. The antiquary follows and catches them up in a country lane, but as he catches hold of them, he sees that he has been guilty of assaulting his recent customers. The latter insist on having their money back, and when he has paid it, the infuriated man takes up a stick and vigorously slashes the two offending paintings to pieces.

Williamson's also issue A Good Repentance. This opens in a drawing room, where a husband, wife, and child are seated, when a number of friends enter and persuade the former to go out with them. The next scene shows a gambling den; the husband loses all his money, borrows more from a friend and loses that too. Realising that he cannot pay his debts, he then goes home, and enters his study. Sitting down at the desk he writes a letter to his wife, and then takes out his revolver. He is about to pull the trigger, when his daughter laughingly jumps up from behind the table. At the same time his wife enters and screams as she realises his intentions. As the man is expressing his repentance there is an explosion, and the two see with horrror that the child has been playing with the revolver and has shot herself. She is carried off to bed, and duly recovers. Meanwhile the husband is sold up, and benefitting by the lesson he has had, turns his hand to honest work, and the conclusion of the film shows the wife and child meeting him, as he leaves work at the dinner hour.

Walturdaw.

Two capital comics are this firm's contribution to the week's list of new films. Both are of particularly good photographic quality. Oh Those Boys, is a bad boy chase comic, far above the average in laughter provoking qualities, The two urchins who are the chief figures are first seen playing marbles in the street, but they are soon bent on mischief making, and first turn their attention to a painter at work on a fence. While one engages him in conversation, the other paints "For Sale" on his back, and then the boys make off with his paint can With this they next proceed to decorate a man in a white suit, whom they find sleeping on a seat, painting broad arrows on his clothes until he resembles a convict. Next a girl hanging out clothes catches their eye. A sheet is soon decorated with a grotesque face, and the girl on discovering it, is added to those in pursuit of the youngsters. The chase is very well done, particularly good being one section when, after a chase over the roofs, the boys slide down a ladder, then place the latter in a trough of water. When the pursuers descend, they of course land in the water.

A Little Stranger opens with a young man in the company of two ladies, with whom he indulges in liquor. Next scene shows the same man in his office. He is disturbed by the arrival of a hamper, which, when opened, proves, to his disgust, to contain an infant. He at once rushes out, with the intention of getting rid of it, and places it on a door step in a shabby street, returning to his office with a lightened mind. In a little while a knock at the door is heard, and the occupant of the house at which the hamper had been left enters with the article, receives a gratuity from the surprised young man, and goes out. Apparently oblivious of the fact that he has forgotten to remove the label with his address from the hamper, the young man makes another attempt to get rid of it, leaving it on a railway platform on this occasion. As he is once more seated at his desk, a porter enters with the hamper, and now thoroughly desperate, the young man takes it out, places it on a barrel of gunpowder and blows it sky high. Next scene shows him seated at tea on the lawn, with his wife, when the hamper descends on the table. Opened, it proves to contain a child as before, and this he hands over to his wife, apparently realising that it is useless to struggle against fate.

Nordisk.

This firm issue two new films, Carnival, and The Lady with the Camellias. In the first named, a supposedly rich man finds he cannot meet his bills and to get out of the corner, forges a friend's name to a bill. The forgery is soon discovered and a warrant issued for the arrest of the forger. It is Carnival time and the man's wife has gone out with some friends. He himself looks out of the window for some time, then pulls down the blind and blows out his brains. The wife and friend enter in a little while and suppose from the natural attitude of the man in the chair that he is sleeping. His wife therefore, gaily throws some confetti over him, then playfully pulls his arm. The body, at this, falls to the floor and the wife realising her loss, drops in a faint, as the policemen enter to arrest her husband.

The Lady with the Camellias is a pictorial rendering of Dumas' famous work, and the story of the lady who has to suffer so much and who finally dies as happiness is about to come to her, is well presented.

Vitagraph.

Four films are offered this week by the Vitagraph Co. Of these The Air-ship, or, A Hundred Years Hence, is a decided novelty A young lady and gentleman are first seen entering the carriage of an air-ship, which sets off on a voyage. Incidentally a view of a man flying with a pair of artificial wings is given. The air-ship passengers amuse themselves by throwing sand, cabbages, etc., on those below A Hebrew receives many of the missiles and complains to a policeman

who mounts a kind of aero-cycle and flies upwards in pursuit. The Hebrew also borrows a pair of wings and rises into the air, falls foul of the policeman, and is thrown off his balance and falls, strikes on the moon for a moment, then drops into the sea. At last he reaches the bottom, flirts with a mermaid, and is gulped up by a whale. The latter is caught and pulled on to the deck of a passing vessel, and cut open, releasing the Hebrew.

True Hearts illustrates the love story of a young farmer and the daughter of a neighbour. The parents' consent has been given and all is going swimmingly when gold is discovered on the land of the young lady's father. The mother, a mercenary creature, then breaks off the match. The suddenly enriched family are next seen in Paris, but the

girl will have nothing to do with the suitors provided for her. Meanwhile, it has been discovered that the land of the young farmer is actually richer in gold than that of his sweetheart's father and the young man is therefore once more admitted to favour and all ends happily. The film is capitally staged.

In The Drummer's Day Off, the orchestra is seen leaving a theatre, apparently at the conclusion of a rehearsal. Among the members is a little drummer, who is seen to indulge rather injudiciously in the contents of a flask which he carries. Full of spirits of more than one variety, he proceeds to play his drum on every possible occasion. An Italian organ-grinder is interrupted, four men engaged in conversation deafened, and a horse frightened. In each case the drummer receives rough treatment. Next a dashing young man is seen making a proposal to his lady love on a park bench. In the midst of his declarations, the drummer makes his appearance, and the lovers fly in terror. As a conclusion we are shown a party gathered together to listen to a recital by a famous pianist. In the middle of the performance, the drummer halts beneath the open window and drowns everything.

A Wife's Devotion, is a stirring dramatic film from the Vitagraph studio. A working man is accused of murdering his landlord, and sentenced to death. The real culprit is a tramp, who had seen the

landlord leave the house with the rent. The wife of the accused man has noticed the tramp, and determines to save her husband's life. She becomes friendly with the tramp, intoxicates him, and searches his room, finding papers belonging to the murdered man, and other things which clearly point to the tramp as the murderer. The latter is arrested, and the wife arrives at the prison with a reprieve, just in time to intercept the procession in which her husband is being taken to the scaffold. This interesting story is cleverly worked out, and should make a very general appeal.

Sheffield Photo Co.

This company, whose goods are now handled by the Gaumont Co. as agents, have issued three new films. Father's First Baby is a good comic, in which the proud parent, unaccustomed to the ways of infants, gives baby a cigar to smoke and in other ways treats it with a lack of respect which lead to a warm reeeption from his wife. When Boys are Forbidden to Smoke is particularly opportune in view of the bill at present before parliament. It attempts to represent the state of affairs when the Policeman can confiscate the youngster's fags and shows that as a result of his activities the man of law, is at last enabled to open a tobacco shop with the spoils. The remaining S. P. C. film is The Fighting Curate. The hero is a muscular Christian who thrashes a brutal step-father and receives his victim into his own house.

Gaumont.

The Gaumont Coy. have several novel subjects this week. Caught Red-handed, is an exciting detective story. The 'tec disguises himself as a drunken loafer and visits the haunts of a gang of thieves. He hears all their plans, and sets himself to capture the gang. He visits the financier and forewarns him and makes all arrangements to trap the thieves. One of the gang gain an entrance into the house by being secreted in a huge box. He has a great deal of trouble to open the safe, but is at last successful. To his great chagrin he finds himself confronted by the 'tec who has hidden himself in the safe. He tries to escape but finds every exit guarded by the 'tec's assistants, and so he is smartly captured.

Kindness Unrewarded, is a comic. Robert is all wanting to do little kindnesses and in his interference makes a general hash of things. He has numerous adventures which are full of comicality and the fun right through the film is fast and furious.

A Fox Hunt is another of Gaumont's interesting descriptive subjects. so full of reality that one can almost imagine oneself amongst the fine woods watching the grand chase. We watch the meet start with the hounds in full cry, and then the kill, after that the breaking up of the fox and presentation of the brush, and then the return journey. Other films are The Dressmaker's Dummy, describing the comical antics of mischievous Jackie, A Harmless Bullfight, which keeps one all through on the tip-toe of expectation, and, Life on a Dairy Farm, a splendid series of pictures giving the complete process on the farm, right from the time of milking the cows till the milk is ready for use.

Eclair.

Messrs. Walter Tyler offer two films of the above make. One is a pretty travel series, showing life In Tunis. The street life of the town is seen in a series of interesting views and some interesting and unusual sights are witnessed, including performances by dancing horses, Arab horsemanship, and snake charming. This peep at a fascinating country should be appreciated by all kinds of audiences,

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A Tragic Honeymoon is the title of the second Eclair film. The husband is seated at a table in front of his house peacefully smoking, The postman brings a letter. He glances at it, and, seeing that it is addressed to his wife, places it on the table and buries himself once more in his paper. Presently she appears, he points out the letter, and playfully keeps it from her. This amuses the young wife until she recognises the writing; then she starts. She must have the letter. She reads it. The writer begs for a meeting at a certain gate in the park, the hour appointed being nearly due. She rises after having placed the letter in her book. The eager husband desires to go with her, but she refuses his company. He notices the letter which has fallen from the book to the ground. He picks it up and reads it. His face is transfixed with horror. Such perfidy transcends all belief; but the proof is there, in his very hand. Mad with fury he rushes indoors and returns with his revolver, and pointing in the direction of the guilty pair, he follows in pursuit. The lover is posted close to the

gate; the sound of steps makes him quickly hide himself to surprise his mistress. The gate is roughly forced open by the husband, holding his pistol in his clenched hand. Then the two men rush at each other, the husband throttling the unhappy lover. The victor, frenzied with passion, regards his victim. Now comes the smiling wife. Her husband seizes her roughly by the arm, and points to her lover's dead body. She screams out the loathing with which he has filled her, and, sobbing, throws herself on the inanimate form. Suddenly she bursts into a laugh, and flies with wild eyes from the sight.

Hepworth.

A new Hepwix film is Hi! Stop Those Barrels. At the corner of a street a brewer's dray is being unloaded. Having taken several barrels off the cart the men are about to send others down when they are brought up sharply by seeing the consignment in the street commence to roll themselves away. Too startled to stop them at once, they stand with open mouths as the runaway barrels gradually increase in velocity as they travel along. The men leave their cart and start off in pursuit, and the props lead them a pretty dance, down hill, up hill, and along the level. The men follow persistently and small boys join in the chase and cheer them on. The barrels move on, sending people helter skelter who get in their way, and a number of ladies have little respect shown them, but they rise with pluck and join the mob of pursuers. The barrels after negotiating many different situations make their way down to the water, wade across and roll up the opposite bank. The plucky crowd swim through after them. The barrels are finally run to earth in a yard. A small boy secures one quickly but it falls to pieces. Placing the parts in order the youth with a few passes seizes the barrel quite good and complete, as it jumps towards him. This subject is a really good comic, and is enhanced by some dainty reversing effects.

Hepworth's also issue Catching a Tartar. Three young girls start out from their house for a ride, two of them in a neat pony and trap, and the other on her favourite pony. A little way down the street they are greeted by two boys who take seats beside the girls in the trap. Laughing and chatting merrily they drive off into the open country. No particular incident occurs until the trap is passing a gipsy encampment. Here, however, they are attacked by a number of the force, who endeavour to obtain possession of the conveyance. The girl on horseback bravely rides up and helps to drive off the attackers. She, however, turns all their attention to herself. The trap is driven off when released, but the girl and her horse are captured. They take the saddle from the horse, secure the horse to one of the caravans, and fasten the girl in one of the vans, where for the time she finds escape impossible. Late in the evening, while the campers are sleeping, she climbs out of her prison, and releasing the horse mounts it bareback and rides off gleefully. The noise arouses her captors, who rush to secure mounts. The girl leads them through the roughest ground possible. With a flying leap the daring child gets over a large dip in the ground, which some of the men refuse to chance mounted. They let their animals wander back, and fly along at top speed on foot. The girl, having ridden once more into view of the village street, quickly spies a large pantechnicon standing with the back open, and determines to capture her opponents by a ruse. Allowing them to keep her in sight she rides straight into the dark van, where the gipsies quickly follow her. Her foes are no sooner inside than she creeps out leaving them to capture her horse, as she quickly closes the back and fastens them in. Getting up into the driver's seat she drives off, and picking up the first policeman explains the situation.

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